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THE UNITED STATES PAVILION AT PARIS

advocate the recognition of the true position of the decorative artist in his relation to constructive work." Comment is superfluous.



THE UNITED STATES PAVILION AT THE PARIS EXPOSITION

THE Director of the Fine Arts Section of the United States Commission has issued a drawing and particulars of the National Pavilion, which is to be erected on the Quai d'Orsay amongst the official buildings of the Great Powers. Its prominence is assured, as the boats will call at the dock in front of it and it will be in a way the water gate by which visitors will approach this group of buildings. The design, also, lays much claim to being monumental. Nearly square in plan, it rises up through four stories and is surmounted by a high-pitched dome, with a total height of 140 feet. The style is Roman; grandiose and allowing much scope for sculptural adornment. The entrance is beneath a lofty arch, opening into a hemicycle with vaulted ceiling. Here will stand the equestrian statue of Washington, which is being executed by Messrs. French and Potter, as a gift to the French nation from some of the patriotic societies of America. Within the building will be a rotunda, with rooms opening out of it on three sides. Those on the first floor will consist of reception rooms for the use of American visitors, while the second and fourth will be assigned to the various States, the third floor being reserved for the official headquarters of the United States Commission. The architect of the building is Mr. C. A. Coolidge, of Boston, working in collaboration with M. Morin Goustiaux, of Paris.

A very strong committee, representing the art societies and the different sections of the country, has been nominated to supervise the artistic embellishment of the Pavilion. It is intended that nothing shall be placed in it, either for ornament or utility, which does not come up to the best standard of native production. There are spaces which will lend themselves admirably to mural decoration, as, for example, a frieze in the hemicycle and pendentives round the ceiling of the rotunda, which,

by the way, is not carried up farther than the spring of the dome. Whether advantage can be taken of these opportunities, however, must depend upon the amount of money at the disposal of the architects. The Commission has set aside \$10,000 for the purpose, but unless this is largely increased the color decoration will have to be confined to plain painting. Yet it is much to be desired that figure composition could be introduced, both for the greater dignity of the building and also for the chance it would give to our mural decorators of distinguishing themselves. They include some of our best painters, whose time has been so exclusively given up to this class of work that they will be unrepresented in the galleries of easel pictures. So the occasion is a good one for a few rich persons to demonstrate in a substantial way their interest in American art.



WHAT CAN I DO TO HELP THE INDUSTRIAL ART MOVEMENT?

THIS straightforward question was addressed to me through the mails and I will try to give it a plain and practical answer.

The fact that my correspondent is the principal of a public school in an important Eastern city is most encouraging, for this matter, from first to last, is one of Education.

In the first place, public sentiment must be aroused in its favor. People must be taught to realize that cheapness alone does not make a manufactured product desirable, or even, in the long run, cheap; but that excellence of material and workmanship are to be desired, so that the purchaser, the manufacturer and the workman may all feel a pride in the thing bought, sold or made. Further, that if the thing is one admitting of beauty, we shall have more satisfaction in possessing it if it is beautiful; and, for the same quality, the manufacturer will have more chance of selling it in competition with the products of France, Germany and Great Britain, where the artistic qualities are strongly emphasized; and lastly, that the artisan, by adding artistic skill to merely manual dexterity, will increase the pleasure and pride of his labor.